

MILESTONE

里程

亚洲青年动漫大赛中国优秀作品集

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三辰影库音像出版社



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AYACC—Best Works of China

里程

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里程·序言

王六一

亚洲青年动漫大赛 秘书长
国家扶持动漫产业发展部际联席会议专家委员会 委员

亚洲青年动漫大赛在中国已经走过了3年的历程，在紧张忙碌地观看今年从亚太地区各国和各地区征集到的各类题材动画漫画作品时，我们欣喜地发现，中国的动漫已经崭露头角，气象一新。通过亚青赛这样一个平台，中国年轻艺术家所创作的动漫作品与日韩那些使我国青少年趋之若鹜的作品相比，无论是在制作的精良，还是在选题的新颖上，我们的作品都独具特色，渐成气候。这些年轻人所创作的作品，已经摆脱了传统漫画的概念，不论是采用先进数码技术还是依靠传统手法所创作的作品，都具备了当代国际社会

流行插画的气质与风格特征。我们完全可以期待，亚洲青年动漫大赛将像日本动漫大师宫崎骏的“吉卜力”工作室那样，为培养未来中国的动漫创作世代而添薪加油、铺路搭桥。

从三届参赛作品的丰富多彩，我们感到由漫画改编成动画这一在欧美、日本成功的模式，具有了在中国实现的可能。曾几何时，中国的动画与漫画泾渭分明，缺少沟通与互动，现在这种局面已经得到了改变。我们在编排这一本画册的时候，有意识地将中国年轻艺术家所创作的漫画作品最终形成动画的案例及成因，在书中得已体现。我们从单幅与多幅的漫画、插画入手，试图表现不同题材的形式与内容，然后着重介绍几位我们认为具有代表性的年轻艺术家，接着展现了几部从漫画改编为动画的作品，最后以多部动画为例表现了国产原创动画题材的丰富性与多样性。

收录在本画册的作品，基本上表现了我国专业年轻艺术家、学院派和业余动漫爱好者风格独到、繁荣可观的艺术特色。它们或取材于古老的神话传说，或来自于现实生活，或通过幻想来构建一个个引人入胜的视觉语言故事。特别值得一提的是，现代数字技术的发展使我国年轻的艺术家的表现手段与空间。古老的传说通过现代数字艺术的表现，达到了推陈出新、别开生面的效果，让人喜出望外。出人意料的是，我们认为很有想象力的一些作品竟出自理工科专业人士之手。这个现象提醒我们，从杨振宁到李政道，我们千万不要低估科技人员的人文素养和美丽情怀！现代动画发展离不开科技，专业动画的分工与合作，充分地体现了人文底蕴和科技手段的完美结合，体现了个人创作才华与团队合作的重要性。

亚洲青年动漫大赛的宗旨是发掘和培育人才，为年轻人提供展现他们才华的舞台与机会。近年来，通过亚洲青年动漫大赛组委会的努力，我国年轻艺术家的作品被推介到欧美、日韩等国参加各类展览和大赛。正是通过中外文化的交流与合作，有效地推动了我国的动漫作品走向国门。中国作为一个大国，应在国际上拥有和推广自己的文化识别符号和标志，而动画作为一门最具国际性语言的艺术形式，在体现一个国家的文化形象和软实力上颇具说服力。

在第三届亚洲青年动漫大赛举办之际，我们谨以这本画册来记录这3年来具有标志性发展的中国年轻艺术家动漫创作的心路历程。我们想将这本画册献给那些辛苦耕耘，热爱动漫的年轻人。我们相信，正是你们的努力和奋斗，揭开了中国动漫更加辉煌炫目的篇章！

Milestone

AYACC Best Works of China

Liuyi Wang
A Y A C C
General Secretary

It is three years since AYACC was first launched in China. Reviewing all the animation and comic entries on various subjects, collected from all Asian-Pacific countries and regions for the year 2009, we are pleased to have found that Chinese animation and comic are looming up with fresh look. Compared with the artistic works from Japan and Korea that used to enchant Chinese teenagers, the animation and comic works created by young Chinese artists are unique in terms of fineness in production and novelty in subject. Being freed from the traditional concept of comic, their works have shown the temperament, style and characteristic in illustration that are popular in the contemporary international community, whether the artists use sophisticated digitalized technology or traditional skills. We have every reason to expect that, like Hayao Miyazaki's Studio Ghibli, AYACC will contribute greatly to fostering future generation of animation and comic creation.

From the richness of the works that have been enlisted in the previous three contests, we have felt that it is possible for comic to be adapted by animation in China, a successful model prevalent in Europe, United States and Japan. It was not long ago when the divide between animation and comic was crystal clear and there was no communication and interaction between these two arts. The situation, however, has been changed now. Included intentionally in the present collection are some cases of the animation adapted from the comic created by Chinese young artists, and reasons of the success are provided as well. Starting from single-frame and multi-frame comic and illustration, we have tried to show the form and content of different subjects, which are followed by an introduction of several representative young artists, and then by a display of several animations adapted from comic, and finally by an demonstration of richness and diversity of subjects in animations originally created in China through some examples.

The works collected here have generally shown the artistic features of the professional and scholastic young artists and of animation and comic amateurs' original in style and splendid in characteristic. The artists have created their attractive visual stories by drawing either on ancient myths and legends, or on real life, or by imagination. A special mention has to be made of fact that the development of digital technology has brought our young artists more ways to show their talents. Expression of ancient legends in modern digitalized art has brought the old in the new form, achieving an unprecedented and expected effect. Unexpectedly, some of the most imaginative works should have been out of the hands of engineers. This phenomenon has reminded us that we should never underestimate the culture of humanities and love for beauty in scientists and engineers, as shown in Tsung-Dao Lee and Chen-Ning Franklin Yang. The development of modern animation has depended on technology, and professional animation has relied not only on division but on cooperation, which has indicated the perfect integration of humanities with scientific and technological approaches and highlighted the importance of individual originality and team work cooperation.

The ultimate aim of AYACC is to discover and cultivate talents by providing a platform and opportunity for the young to showcase their talents. During the past few years, through the efforts of the AYACC Organizing Committee, works of young Chinese artists have been introduced to various exhibitions and contests in Europe, America, Japan and Korea. Such international exchange and cooperation have effectively pushed Chinese animation and comic works to international community. Since China as a big country should have her own cultural identification sign and token and spread them, animation as an art of universal language can best express the cultural image and soft power of a nation. On the occasion when the third AYACC is being held, we would like to present to you this collection that has recorded the mental journey with landmark development in animation and comic creation by Chinese young artists. We dedicate to this album to those young people who have passion to animation and comics and have worked hard for them. We believe that it is your endeavor and diligence that have turned a new page for a more brilliant chapter in Chinese animation and comic!

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CHAPTER

I

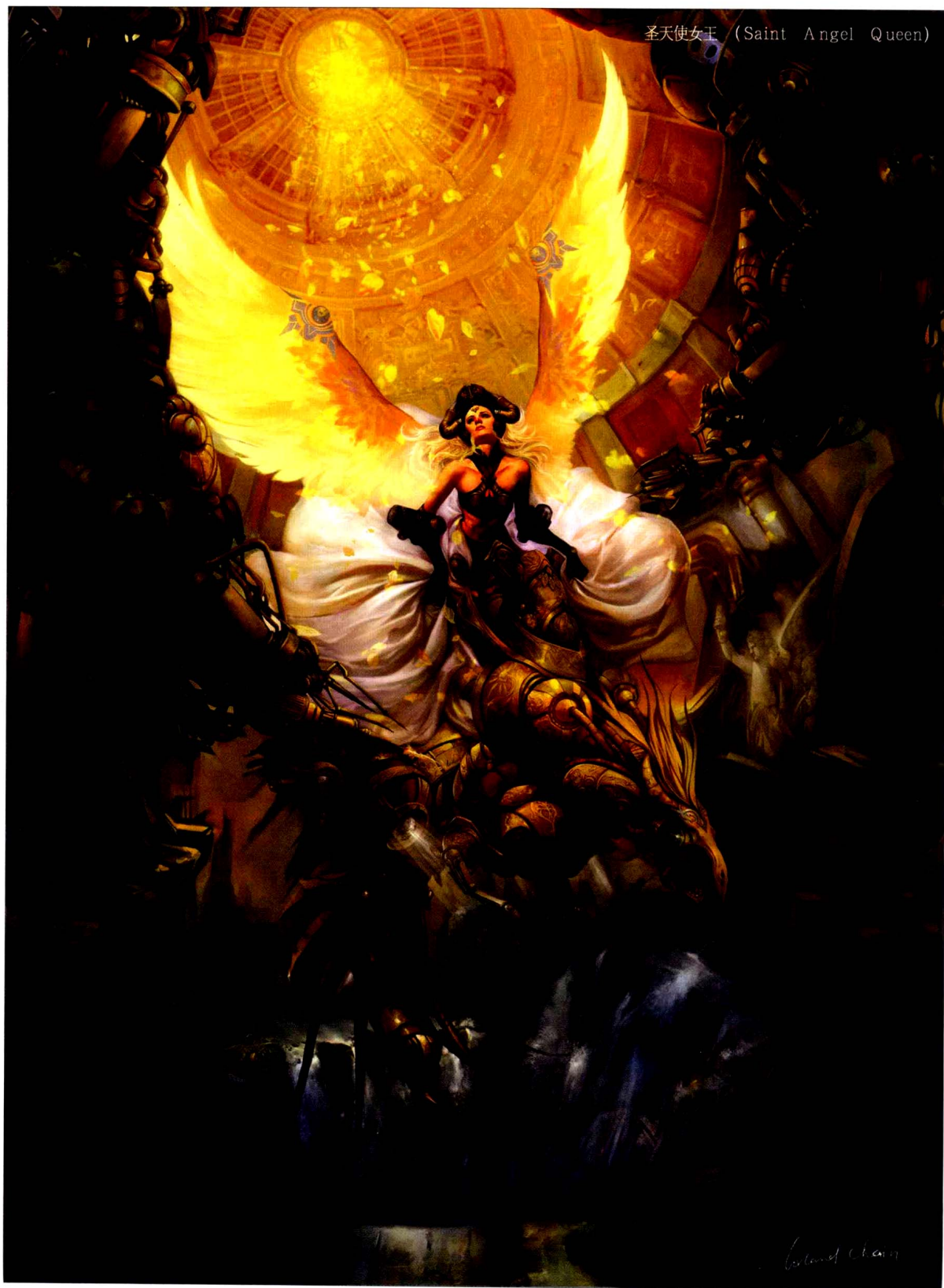
New Generation

新青年

A Y A C C

Best Works in China

圣天使女王 (Saint Angel Queen)

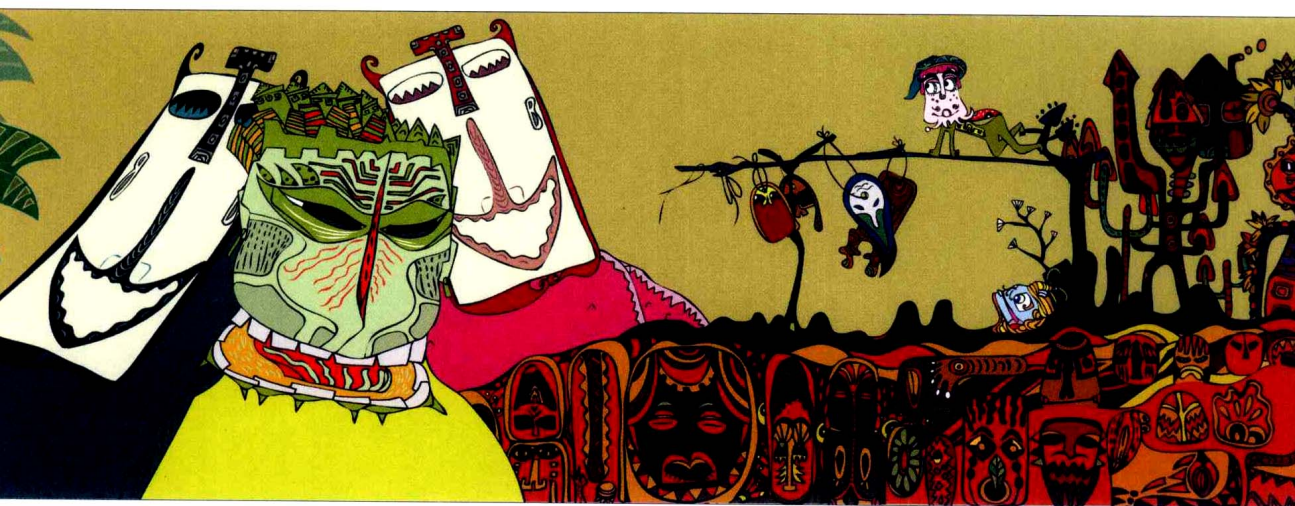




王晶晶 (Wang Jingjing)

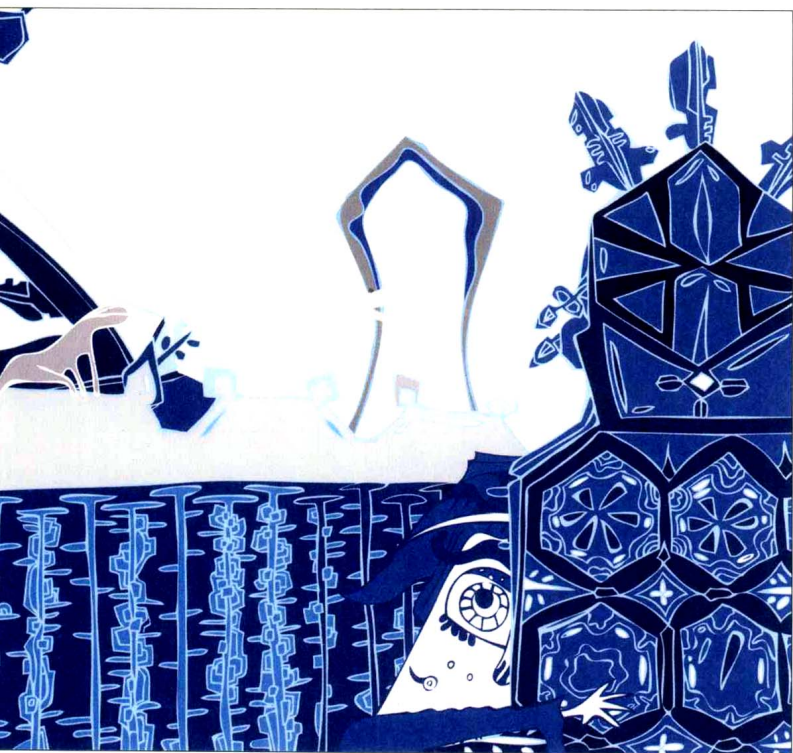


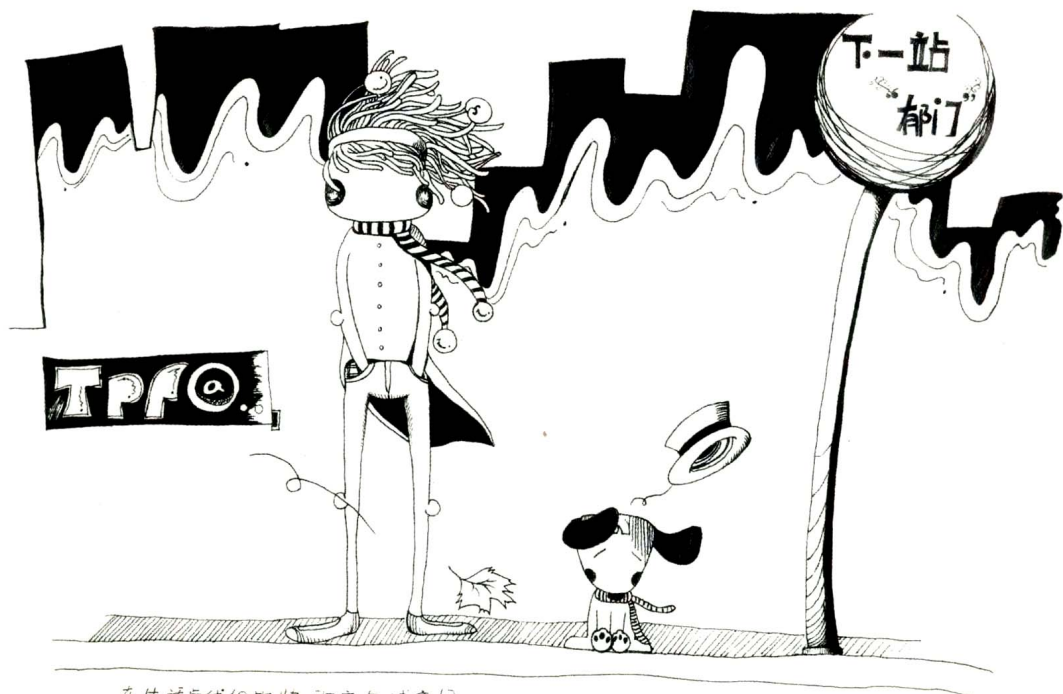
陈 惟 (Chen Wei)





徐婷怡 (Xu Tingyi)

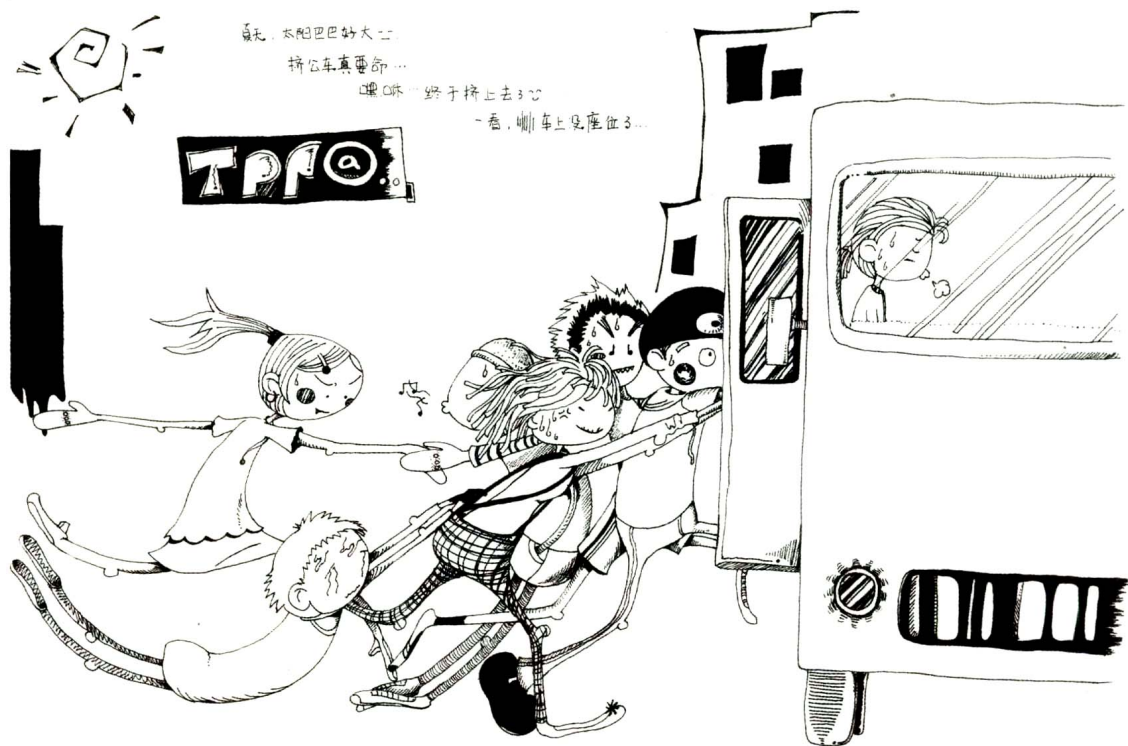




在生活步伐如此快的城市里...

我有没有可能一个人无聊地站在路边, 等着一辆晚点的公交

2



夏天, 太阳巴巴好大二

挤公车真要命...

嘿咻...终于挤上去32

一看, 哪! 车上是座位3...

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